

A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2

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Abstract:

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

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Introduction

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

You can find more information in the introduction to the first installment: ([link](#)) and in the essays listed in the bibliography ([link](#)).

For reference, here is a list of the compositions in volume 1:

Eighteenth century: Böhm, Suite in F minor, Courante; Mozart, 12 Menuets, K176n1; Haydn, String Quartet in D Major, Op76n2, III; Symphony no. 86, III.

Nineteenth century: Beethoven, 12 German Dances, WoO8n1; Johann Strauss, sr., *Das Leben ein Tanz, oder Der Tanz ein Leben!*, Op.49 (1831); Schubert, *Wiener-Damen-Ländler*, D734n15; *Valses sentimentales*, D779n13; *Ländler*, D814n4; *Deutscher Tanz*, D769n1; *Grazer Walzer*, D924n9; Johann Strauss, sr., *Exotische Pflanzen*, Op.109 (1839); Johann Strauss, jr., *Künstlerleben*, op. 316 (1867); Brahms, "Über die See"; Tchaikovsky, *The Nutcracker*, March.

Praetorius, three-voice motet "Preis sei Gott in der Höhe"

The brief Christmas motet (response?) *Preis sei Gott in der Höhe* (in the collection *Musae Sioniae V*, 1609) reveals Michael Praetorius in an even more than usually literal frame of mind.

The opening (below, left) shows a common arch shape melody rising from, then returning to, $\wedge 5$ (of a once-transposed Ionian mode). At the end (below, right), "in der Höhe" ["in the highest"] is achieved by the three female voices, all ascending to their final notes and with a simple, direct ascending line in the topmost voice.

The musical score is presented in two systems. The first system (left) shows the beginning of the piece. The top staff starts with a rest, then a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The middle staff starts with a rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bottom staff starts with a rest, then a quarter note G4, a quarter note A4, and a half note B4. The second system (right) shows the end of the piece. The top staff starts with a rest, then a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The middle staff starts with a rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bottom staff starts with a rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The lyrics are "Preis sei Gott in der Höhe".

Johann Heinrich Schmelzer, *Partita ex Vienna*, Courante

Johann Heinrich Schmelzer was one of the leading musicians in the Viennese court in the seventeenth century. His career is closely associated with Leopold I, the Holy Roman Emperor from 1658 to 1705 (Schmelzer died in 1680).

Here is a courante from from *DTÖ* volume 56, *Wiener Tanzmusik in der Zweiten Hälfte des Siebzehnten Jahrhunderts*, edited by Paul Nettl (1960). The suite is titled *Partita ex Vienna*, and its five numbers are Branle de village, Courente, Sarabande, Brader Tantz zu Wien, and Alio modo. I have no further information on the piece, as I do not have ready access to the introduction to volume 56, which was published separately (that is, not included in the music volume).

In terms of melodic design, this is one of the simplest of pieces: strong emphasis on ^5 throughout and an uncomplicated treatment of the upper register resulting in a simple ascending *Urlinie*.

Courante. ^5 ——— (^6) ^4 ^3

^3 ^2 ^1 ——— ^5

^5 ^6 ^7 ^8 ———

Chelsea Stage (Straight & Skillern)

Now we move into the eighteenth and early nineteenth centuries and the repertoires of social dance and instrumental performance and improvisation. Here are several numbers from collections published in the British Isles during that period (and mainly in London, Glasgow, and Edinburgh).

The two strains of "Chelsea Stage" are nearly identical, the only changes in the second being in bars 1-2 and a single note in bar 7. Although progress through the octave in the second phrase is obvious, just whether this can be resolved into a unidirectional line is not.

One possibility is shown below: a "split" line where an internal ascent goes from $\wedge 1$ to $\wedge 5$ (beginning of the boxed notes), and a simple rising line follows to $\wedge 8$. I don't find this entirely satisfying because of the sharp trajectory running toward and reaching $\wedge 9$, but one can use substitution frequently found in cadences and specifically involving the dominant: $\wedge 9$ substitutes for $\wedge 7$ here, in the same way that, according to the traditional Schenkerian, $\wedge 7$ commonly substitutes for $\wedge 2$ in the descending line.

Chelfea Stage

The image displays musical notation for a piece titled "Chelfea Stage". It consists of four staves, each labeled with a number in parentheses: (1), (2), (3), and (4). Staves (1) and (2) are in 6/8 time, while (3) and (4) are in 2/8 time. The notation includes various musical symbols such as notes, rests, and bar lines. Below the four staves, there is a detailed analysis of the final phrase. This analysis includes a small diagram showing a sequence of notes, followed by a larger staff with a boxed section. Above the boxed section, the symbols $\wedge 5$, $\wedge 6$, $\ast \wedge 7$, and $\wedge 8$ are placed. To the right of this staff, a note reads:
*as commonly happens, $\wedge 9$ substitutes for $\wedge 7$.

The Duchess of Gordon (Surrenne Collection 1)

This is an example of a simple rising line. The strathspey is a slow, often highly ornamented fiddle tune making frequent use of dotted notes, including the "Scotch snap" (see beat three in bar 1). This version, where the two phrases are identical, is certainly a fragment.

THE DUCHESS OF GORDON.

STRATHSPEY.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The first system consists of four measures. The melody in the treble clef is characterized by a series of eighth and sixteenth notes, with a dotted note on the third beat of the first measure. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The second system also consists of four measures, mirroring the first. The notation includes various musical symbols such as beams, slurs, and dotted notes, typical of a strathspey fiddle tune.

The Kerry Jig (Joyce, Old Irish Folk Music) (O'Neill_Dances_of_Ireland)

The "Kerry Jig"--in two versions from different sources--is an easy modal tune to read. Beginning in A minor, it closes in C major with a simple rising line, C: ^5-^6-^7-^8.

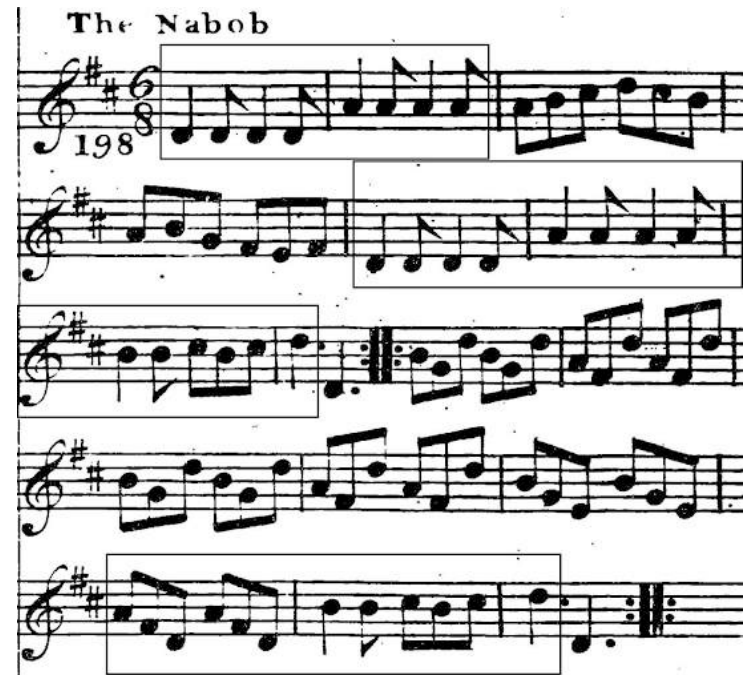


an port ciarraige THE KERRY JIG.



The Nabob (Straight & Skillern)

"The Nabob" is about as simple a rising line out of the space $\wedge_1\text{-}\wedge_5$ as I have seen anywhere. Not only that, but the ascent to the cadence is used in both strains.



The Runaway Bride (O'Neill_Dances_of_Ireland)

"The Runaway Bride." A jig. This may be a good moment to note that, as with the many old English and French country dances, titles usually have little if any obvious relation to their music (unless texted, of course. At (a) a simple line creates focus on B₄ (\wedge_3) but the register jumps upward at (b) in the violinistic pattern I describe in the first post. In the consequent phrase (a) is repeated but (b) is transformed at (c) into a simple rising cadence. The same registral pattern is repeated at (d) and (e).



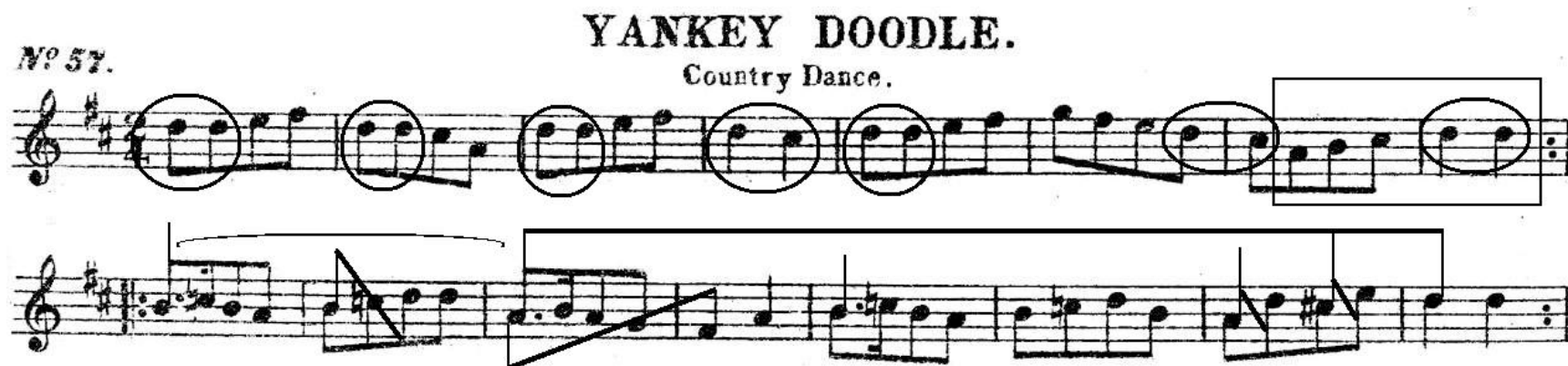
Shepherds Jigg (Straight & Skillern)

"The Shepherds Jigg" in its second strain makes three attempts (circled) at a simple stepwise ascent from $\wedge 5$ to $\wedge 8$, overstepping it each time, but then gets it right at last.



Yankey Doodle (Westrop 57)

Intense focus on $\wedge 8$ (circled) with a covering $F\#5$; simple ascending cadence from below -- boxed in bars 7-8. In the second strain, that lower register is worked out again, with $\wedge 6$ neighbors to $\wedge 5$ and a primitive rising line at the end.



Hummel, from 6 German Dances & 12 Trios, op. 16

Hummel's Opus 16 was published in 1804, the first in a substantial list of music for both social and professional dancers. As the title suggests, each of the six German dances in op. 16 has two trios. Those pieces of interest to us are the second trio to n1 and the first trio to n3. The score was digitized by the Bayerische Staatsbibliothek, which holds a copyright to the digitization. I am reproducing short excerpts with added annotations and commentary. Of the eighteen pieces total, 11 are in small binary form, 7 in small ternary form. Oddly, only one of the German dances is in small ternary form; the other six using that design are all trios, including both of those to n1. In the second trio to n1, the definition of \wedge_5 and the run up to \wedge_8 above V7 are primary.

Trio II:

1. Da Capo.

(c) Bayerische Staatsbibliothek

The first trio to n_3 is the only piece I know, with the exception of "Do, a Deer" from *The Sound of Music*, that presents an entire octave's worth of rising line. The progress is in parallel sixths with the bass, along with octaves at either end. Note that Hummel goes out of his way to harmonize the scale in a very different way in the reprise, a signal to the musicians, I would guess, that he knows he is waltzing to the "rule of the octave."

The image displays a musical score for a piece titled "Trio 1". The score is written for two staves, likely piano and bass. The key signature is one sharp (F#), and the time signature is 3/4. The first system shows a rising line in the treble staff, with the bass staff providing a parallel sixth accompaniment. The notes in the treble staff are marked with fingerings: 8, 10, 10, 10, 10, 10, 10, 8. The second system is labeled "reprise" and shows a different harmonic arrangement, with the treble staff featuring a rising line and the bass staff providing a parallel sixth accompaniment. The third system is labeled "Nº 5. Da Capo." and shows a final rising line in the treble staff, with the bass staff providing a parallel sixth accompaniment. The score is marked with dynamics such as *p* (piano) and *f* (forte). The copyright notice "(c) Bayerische Staatsbibliothek" is visible at the bottom right.

Johann Strauss, sr., "Champagner Galop," Op. 8

It is probably not surprising that music for the galop was prone to the same repetitious figures and "square-cut" designs as the contradance, although the reasons were different. The latter needed repeated units and "quadratic syntax" as aural markers of the changes of figures for group dancing. The galop, on the other hand, was a fast couple dance that often amounted to little more than holding onto your partner and skipping/racing down the floor: it was sheer speed that demanded simplicity and clarity in the music.

Galops are the second most numerous compositions in the work lists of both Joseph Lanner and Johann Strauss, sr., a reflection of the dance's popularity in the 1830s and 1840s. An early galop by Strauss (his op. 8) shows the musical priorities plainly. "Sauf aus!" in the introduction, by the way, means "Drink up!" Both strains are periods. In the first, a measure-long motive is heard three times and then the phrase is distinctively rounded off with a higher flourish. The consequent phrase does the same. The pattern is reversed in the second strain: an opening lower-register flourish is followed by three statements of a one-bar motive. Overall, the form is what I call an "AB design": two strains with largely unrelated materials (in contrast to the traditional small binary form of the 18th century, where there was usually a tight relationship between the two sections). For more on this design, see this blog post and its link: [Lanner](#).

N^o 4. CHAMPAGNER GALOPPE,
VON JOH. STRAUSS.

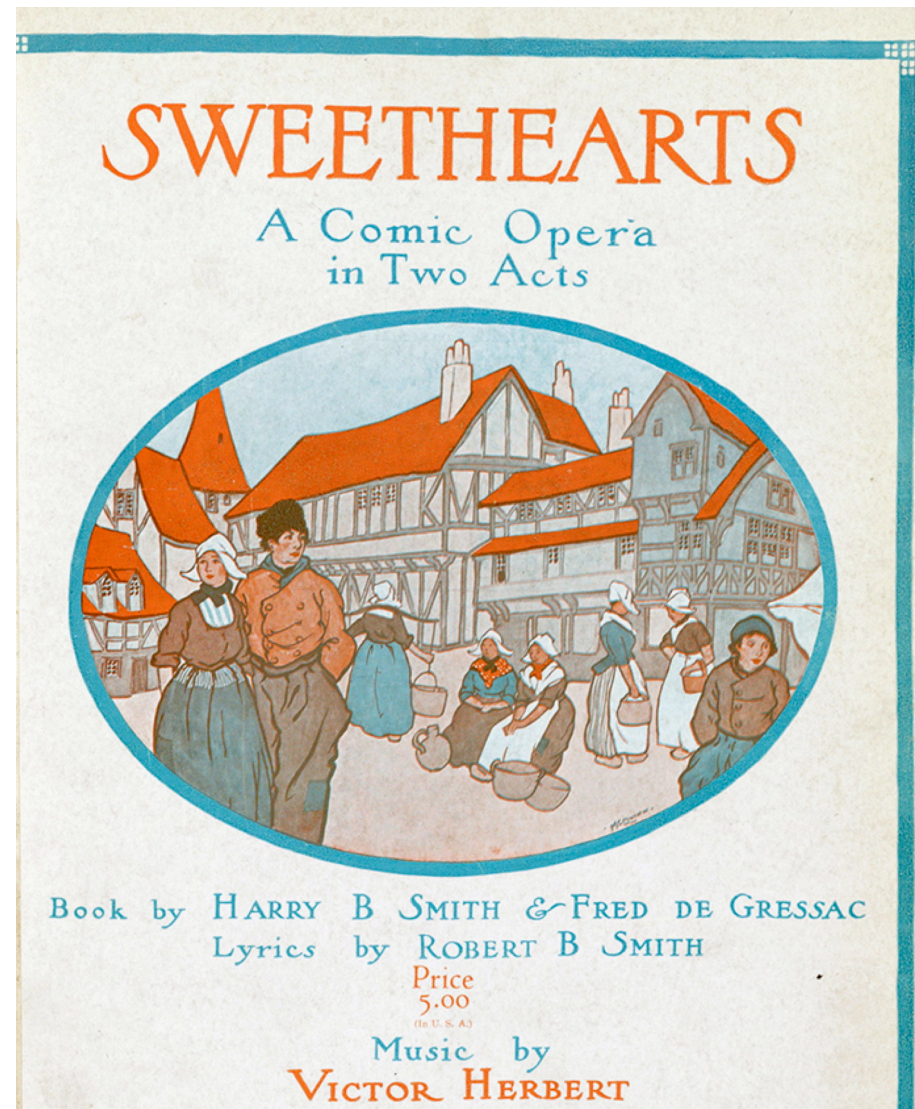
GALOPPE.

The musical score is presented in two systems. The first system includes a piano introduction with the lyrics "Sauf aus! Sauf aus!" and a main section marked with an asterisk. The second system continues the main section. The music is written for piano and includes various musical notations such as notes, rests, and dynamic markings like "ff" and "f".

Victor Herbert, songs from three operettas

I spent a week or two going through vocal scores of Victor Herbert operettas. By the time I was done, more than ninety pieces—songs, marches, scenes, finales—emerged with ascending cadence gestures. I have chosen three to present here because they are typical of Herbert's writing and because each has a design that can be heard as a simple rising *Umlinie*. The first is from *Sweethearts* (1913), the second from *Naughty Marietta* (1910), the third from *Babette* (1903).

Sweethearts, n7: "Jeannette and Her Little Wooden Shoes." A solo version is presented here for efficiency's sake. See further below for a sample of the original quartet version (where three other singers accompany a soloist). This is the refrain of a verse-refrain (or chorus) design, and it is followed by a purely instrumental repetition ("Wooden-shoe Dance"). The *sforzando* C5s establish the register that is then occupied by a strongly defined focal tone Bb4. The ascent to the cadence is quite straightforward. And of course all of it is repeated in the instrumental dance. The style is close to that of the rural *Schnadahüpfl* and related dances and dance-songs ([link](#)). (Image of the vocal score cover from Victor Herbert Collection, Music Division, Library of Congress (27.00.00) ([link](#)))



Clip clop clop! Clip clop clop! O - ver the tiles. Her Her
Clip clop clop! Clip clop clop! There in the snow Her

feet were pe - tite, But you heard her for miles, - With her
feet so pe - tite, Showed them which way to go, - With her

pit - ter, pit - ter, pat - ter, clip clop clop, gos - sip pur - sues The
 pit - ter, pit - ter, pat - ter, clip clop clop, they found the clues, And Jean -

se - crets be - trayed by Jean - nette's wood - en shoes!
 nette lost her Prince through the prints of her shoes!

cresc.
sfz *cresc.* *sfz* *sfz* *sfz*

Wooden-shoe Dance

The musical score for 'Wooden-shoe Dance' is written for piano in B-flat major (two flats) and 2/4 time. It consists of two systems of music, each with a treble and bass staff joined by a brace. The first system contains 8 measures. The first four measures feature a melody in the treble staff with accents and a bass line of chords marked *sfz*. The last four measures feature a treble staff melody with accents and a bass line of chords marked *sfz*. The second system contains 8 measures. The first four measures continue the treble melody with accents and a bass line of chords marked *sfz*. The last four measures feature a treble staff melody with accents and a bass line of chords marked *sfz*. The piece concludes with a double bar line and the marking *D.C.* (Da Capo).

Original quartet version, opening.

The musical score is for a quartet and includes a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four vocal parts and a piano part.

Vocal Parts:

- Liane:** The melody starts with a forte (*sfz*) accent. The lyrics are: "Clip clop clop! Clip clop clop! O - - ver the There in the".
- Slingsby:** The melody starts with a forte (*sfz*) accent. The lyrics are: "Clip clop clop! Clip clop clop! There in the".
- Ganiche:** The melody starts with a forte (*sfz*) accent. The lyrics are: "1 - 2. Clip - et - ty clop clop, clip - et - ty clop clop, clip - et - ty clop clop,".
- van Tromp:** The melody starts with a forte (*sfz*) accent. The lyrics are: "1 - 2. Clip - et - ty clop clop, clip - et - ty clop clop, clip - et - ty clop clop,".

Piano Accompaniment: The piano part consists of two staves (treble and bass clef). It features a forte (*sfz*) accent on the first measure of the treble staff. The accompaniment provides a rhythmic foundation for the vocal parts.



Naughty Marietta, n17: "The Sweet Bye and Bye." Similar to the preceding in that a focal tone is firmly established—here even more directly, with clearly identifiable figures moving above and below—and the ascent in the cadence unmistakable.

REFRAIN. Poco meno.
a tempo.

The musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G4, followed by a quarter note F#4, then a half note E4. A slur covers the next two measures: a quarter note D4 and a half note C4. Above the D4 note is a circled ^6, and above the C4 note is a circled ^7. The melody continues with quarter notes B3, A3, G3, F#3, E3, D3, C3, and B2. The lyrics "By and by, by and by, Don't meet your trou- bles com - ing, And per -" are written below the notes. The middle and bottom staves form a piano accompaniment. The middle staff is in treble clef and contains chords and single notes, including a half note G4, a half note F#4, and a half note E4. The bottom staff is in bass clef and contains a half note G2, a half note F#2, and a half note E2. The tempo marking "a tempo." appears below the first measure of the piano accompaniment.

haps they'll pass you by. If stage coach rates should real - ly rise, And

ev - 'ry slave should get fran-chise, I'm not up - set for I sur - mise That

The musical score consists of two systems. Each system has a vocal line and a piano accompaniment. The vocal line features various pitch bends indicated by slanted lines and circled notes with caret symbols (^). The piano accompaniment includes chords, bass lines, and dynamic markings such as *p* (piano). The key signature has one sharp (F#), and the time signature is 2/4.

^6

some one will ad - just things by and by! By and by,

^5)

by and by, - I'm wait - ing for that sweet, sweet by and by."

rit.

p rit.

f

The last of the three Herbert operetta examples is the final number in *Babette* (1903). This short and uncomplicated finale—no extended scena!—is a reprise of two earlier numbers, n5: "The Letter Writing Song," in which Babette sings about her work writing letters for others, and n2: "My Honor and My Sword." The reprise of n5 is an invitation to Babette's wedding, n2 a trio (in the subdominant), and an instrumental version of n2 closes the operetta. Both n2 and n5 independently have rising-line-based designs.

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No 23.

Finale III.

[^]3

BABETTE.

Tempo di Marcia.

Piano.

The musical score is for a piece titled "Finale III." (No. 23). It is in 2/4 time and B-flat major. The tempo is "Tempo di Marcia." The score features a vocal line and a piano accompaniment. The vocal line has the lyrics: "Say fare - well to all One and all must hap-py be." The piano accompaniment includes dynamic markings such as *f*, *pp*, *marc.*, and *p*. There are two circled notes in the piano part: a B-flat in the first system and a B-flat in the second system. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking and the vocal line starting with "Say fare - well to". The second system continues the vocal line with "all One and all must hap-py be." and includes a triplets marking (3) over the final notes.

^4

I in - vite — you to my wed - ding —

^5

None shall be — as gay as we, —

BABETTE.

ff

Do not say — fare - well I pray you, —

SOP. & ALTO.

Do not say — fare - well I pray you, —

TENOR.

Do not say — fare - well I pray you, —

BASS.

ff

Do not say — fare - well I pray you, —

CHORUS.

ff

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) and the Chorus all sing the same lyrics: "Do not say — fare - well I pray you, —". The piano accompaniment features a strong, rhythmic pattern in the right hand and a more melodic line in the left hand, with some notes circled for emphasis. The dynamics are marked "ff" (fortissimo) for the vocal parts and piano.

^5 **^6**

That will fill us with re - gret;

That will fill us with re - gret;

That will fill us with re - gret;

gva

The image shows a musical score for a song, likely a hymn or religious song, with lyrics and musical notation. The score is written for four parts: Soprano, Alto, Tenor, and Piano. The lyrics are: "For we all shall meet a - gain soon. At the Here's a Here's a". The musical notation includes treble and bass staves. The Soprano part has a circled **^6** above the first measure and a circled **^6** above the second measure. The Alto part has a circled **^5** above the third measure. The Piano part has a circled **^6** above the first measure and a circled **^5** above the second measure. The score is in 4/4 time and features a key signature of one flat (B-flat).

For we all shall meet a - gain soon. At the

For we all shall meet a - gain soon. Here's a

For we all shall meet a - gain soon. Here's a

^6 ^7 ^8

wed - ding of Ba - bette

health Ba - bette.

health Ba - bette.

rit. pesante.

The "trio": reprise of n2: "My Honor and My Sword."

Listesso tempo.
PRINCIPALS and CHORUS.

Bor - row trou - ble Pay it dou - ble, You may

pesante.

do so But not I. Love and laugh - ter I am

The image shows a musical score for a song, consisting of two systems of music. Each system has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system's vocal line has the lyrics "aft - er, Youth we know is speed - - ing" with a triplet of eighth notes at the end. The piano accompaniment features a sustained bass note in the left hand and chords in the right hand. The second system's vocal line has the lyrics "by, Bor - row trou-ble Pay it dou-ble, They may". The piano accompaniment includes a *sfz* (sforzando) marking and a triplet of eighth notes in the right hand. The score is written on a grand staff with treble and bass clefs.

aft - er, Youth we know is speed - - ing

by, Bor - row trou-ble Pay it dou-ble, They may

sfz

^3

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

ff

ff

ff

ff

ff

prize naught, But my hon - or ? and my sword.

prize naught, But my hon - or and my sword.

prize naught, But my hon - or and my sword.

The musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 2/4. The lyrics are: "prize naught, But my hon - or ? and my sword." The first staff has a question mark under "hon - or". The second and third staves have a comma after "hon - or". The piano accompaniment features chords and melodic lines in both hands.

The instrumental conclusion: reprise of n5.

Tempo I.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of three systems of staves. The first system begins with a forte (*ff*) dynamic marking. The second system includes triplet markings (*3*) over the right-hand chords in the second and third measures. The third system concludes with a final chord and a fermata. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

The image displays a page of musical notation for piano, consisting of three systems of staves. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The first system features a triplet of eighth notes in the right hand and a series of eighth notes in the left hand. The second system includes a dynamic marking of *8va* (octave up) and a series of eighth notes in the right hand. The third system concludes with a dynamic marking of *sfz* (sforzando) and a series of eighth notes in the right hand. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Prokofiev, Classical Symphony, Gavotte

The third movement in Prokofiev's Classical Symphony (1917) is a very compact—and comically heavy-footed—gavotte with a musette trio. Here is the piano reduction of the gavotte itself only:

Non troppo allegro

f pesante

f *mf* *p* *mf* *ff*

In this rough reduction sketch, note the inverted arch shapes, short in section A, longer and covering all of section B. The detailed harmonic analysis reflects the importance to the piece's expression of its deceptive progressions and sudden shifts.

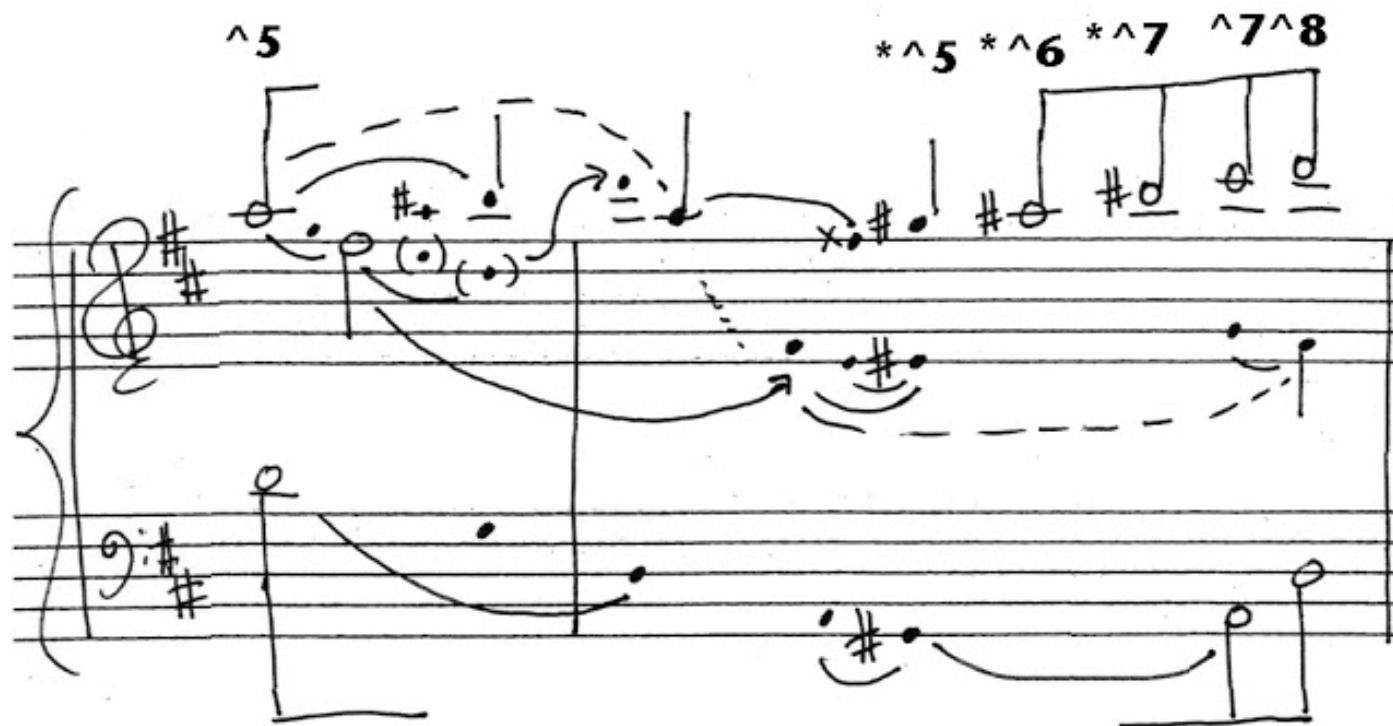
D: I N° I⁶ V⁷ VI =D:IV I V

(D:) vi iii V⁷/m I = +6 I⁶ V V⁷ +6 I

↕

II

A formal Schenker graph bases the opening on the frame \wedge_3 - \wedge_5 , with \wedge_5 appearing first and, as it turns out, remaining primary throughout. The simple ascent is complicated by the C# major displacement with a G# bass—see the reduction above for details. Since everything is moved down a half-step (from D to C# major), what "should be" \wedge_5 (A5) is now \wedge_5 (G#5). Three notes are affected that way—I've marked them with asterisks.



As the graph shows, in section B, the lower voice F# moves about neighbors. The orchestral score confirms the meandering of F# about E-E# and G—see the circled notes in the clarinets, horns, and (at the end) second violins. A particularly pleasing detail is the "piccolo" height \wedge_7 - \wedge_8 in the flute—boxed.

The image displays a page of musical notation for a symphony, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr-be), Horn (Cor.), Timpani (Timp.), and Strings (Archi). The notation includes various musical symbols such as notes, rests, dynamics (f, ff, mf, p), and articulation marks. A box highlights a specific passage in the Flute part.

The staves are arranged in two systems. The top system includes Flute, Oboe, Clarinet, Bassoon, Trumpet, and Horn. The bottom system includes Timpani and Strings. The Flute part is highlighted with a box around a specific passage. The Clarinet and Horn parts have circled sections. The Timpani part has a circled section. The Strings part has a circled section. The dynamics range from *p* (piano) to *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, dynamics (f, ff, mf, p), and articulation marks.

From the movies (1): *Shall We Dance*, "Slap That Bass"

George and Ira Gershwin wrote several original songs for the RKO feature *Shall We Dance* (1937), which stars Fred Astaire and Ginger Rogers. Among them was "Slap That Bass," to which Astaire dances in a very spacious Art Deco we are asked to believe is the engine room on an ocean liner. Here is a transcription of the opening bars of the chorus.



And here is the ending, which turns minor into major and then marches upward to close on ^8.



From the movies (2): *Rebecca*, "Hotel Lobby Waltz"

Franz Waxman wrote the underscore for *Rebecca* (1940; produced by Selznick, directed by Hitchcock). Early in the film we hear the "Hotel Lobby Waltz." A reduced version of the tune in transcription, along with chord symbols, is given below. Some bars of the reduction have all the notes, others have a principal note only. As the transcription shows, the final cadence rises.

The transcription is a handwritten musical score for the "Hotel Lobby Waltz" from the movie *Rebecca*. It is written in treble clef, 3/4 time, and the key signature has two sharps (D major). The score is divided into two systems. The first system, labeled 'A' and 'A'', contains 12 measures. The second system, labeled 'B' and 'A'', contains 8 measures. Chord symbols are written below the notes: e⁹ A¹³, D^{m6}, A⁷, D^{m6}, A⁷, D^{m6}, C^{#7}/G[#], C^{#7}, e^{11b6}, B⁻¹³, D^{m6}, A⁷, D^{m6}, B¹³, e⁷, A^{13sus4}, A⁷, D.

Here is a formal Schenkerian sketch, with annotations that mark action in the film. "Exterior" refers to the exterior of the hotel; "interior" is the cut to the hotel lobby. "He" of course is Laurence Olivier in character as Maxim de Winter. "On reprise" refers to the reprise following a trio: the overall design is waltz (AABA)-trio-waltz. (The "Hotel Lobby Waltz," by the way, segues directly into the waltzes by Lanner and Strauss used in the breakfast scene. For much more on the opening of *Rebecca* and its music, see Neumeyer and Platte, 85-101.)

intro

exterior

interior

A on repeat: he invites them to coffee
on reprise: they get up + walk to the elevator

A'

B

The musical score is handwritten and consists of three systems of grand staves. The key signature is one sharp (F#). The first system includes a piano introduction with a melodic line in the treble and a bass line in the bass. Section A begins with a melodic line in the treble and a bass line in the bass. Section A' is a repeat of section A. Section B is a new melodic line in the treble and a bass line in the bass. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

A handwritten musical score consisting of five staves. The notation is a mix of standard musical symbols and handwritten annotations. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with slurs and a bracketed section at the beginning. Above the staff, the label "A''" is written. The second staff from the top has a treble clef and a key signature of one sharp, with notes and slurs. The third staff features a treble clef and a key signature of one sharp, with notes, slurs, and a dashed line. The fourth staff has a treble clef and a key signature of one sharp, with notes, slurs, and a dashed line. The fifth staff has a treble clef and a key signature of one sharp, with notes and slurs. Various handwritten annotations are present, including circled notes, arrows, and symbols like "(6)", "(6)", and "8".

The waltz has a trio, which is sketched below.

[Trio] "perhaps you can make yourself useful"

The sketch shows a musical composition for a waltz trio. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with many beamed eighth and sixteenth notes, suggesting a lively, dance-like melody. The middle staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with longer note values, including half notes and whole notes, some with ties. Below the middle staff, there are two more staves. The first of these has a treble clef and contains a line with a '3' over it, indicating a triplet, and a '1/8' over it, indicating an eighth note. The second of these has a bass clef and contains a line with a '1/2' over it, indicating a half note. There are various musical notations including slurs, ties, and accidentals throughout the sketch.

A middleground/background sketch of the entire cue is here. The striking thing about the piece is certainly the "naturalization" of add6, so that the Urlinie is not $\hat{5}-\hat{6}-\hat{7}-\hat{8}$ but only $\hat{6}-\hat{7}-\hat{8}$.

waltz trio waltz

D: |add6 v7 I

Bibliography

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#).

This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. [Addendum to the Historical Survey, with an Index](#).

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes](#).

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner](#).

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. [On Ascending Cadence Gestures in Adolphe Adam's Le Châlet \(1834\)](#).

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#).

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. [Rising Gestures, Text Expression, and the Background as Theme](#).

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. [Proto-backgrounds in Traditional Tonal Music](#).

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay](#).

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\hat{1}$. I demonstrated that at least one rising figure, $\hat{5}-\hat{6}-\hat{7}-\hat{8}$, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. [Carl Schachter's Critique of the Rising Urlinie](#)

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of $\hat{6}$ and the status of $\hat{7}$. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779n13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses

sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. [Table of Compositions with Rising Lines](#)

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from \wedge^5 , the other from \wedge^3 . Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. [John Playford Dancing Master: Rising Lines](#)

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version of this was published in 2016: [link](#).

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1987a. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.

Neumeyer, David, and Nathan Platte. 2012. *Franz Waxman's Rebecca: A Film Score Guide*. Lanham, MD: Scarecrow Press.